

IRDISCHES UND GÖTTLICHES
im Menschenleben

Doppel-Symphonie für zwei Orchester

in drei Sätzen:

Erster Satz: Kinderswelt

Zweiter Satz: Zeit der Leidenschaften

Dritter Satz: Endlicher Sieg des Göttlichen

componirt von

LOUIS SPOHR.

Op. 121.

Partitur.....
Orchesterstimmen.....
Für Pianoforte mit Quartetbegleitung.....
Für zwei Pianofortes.....
Für Pianoforte zu vier Händen.....

Eigenthum der Verleger.

J. SCHUBERTH & CO

Leipzig.

1881.

KINDERWELT.

3

INTRODUZIONE. Adagio. M.M. ♩ = 108.

Erstes Orchester. (Mit einfacher Besetzung.)

Das Kind in selgem Unschuldstraum
Ahnt der Versuchung Nähe kaum.
Reißt ihre Lockung es auch hin, —
Sie trüht noch nicht den reinen Sinn.

FLAUTO.

OBOE.

CLARINETTO in B.

TTTO.

CORNO 1^{mo} in F.

CO 2^{do} in C.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

VIOLONCELLO & CONTRA BASSO.

Adagio. M.M. ♩ = 108.

Zweites Orchester.

FLAUTI.

OBOI.

CLARINETTI in C.

FAGOTTI.

CORNO 1^{mo} in G.

CORNO 2^{do} in C.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

VIOLONCELLI & CONTRA BASSI.

Allegretto. $\text{♩} = 138.$

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

U.1. *cresc. cen do. f dim.*

U.2.

V.1. *tré. f dim. poco rit. pp*

V.2. *cresc. mf dim. pp*

VI. *cresc. mf dim. pp*

V. *cresc. mf dim. pp*

B. *mf p pp cresc. arco. f*

Allegretto. $\text{♩} = 138.$

Fl.

Ob.

Cl.

Fg.

U.1.

U.2.

V.1. *mf*

V.2. *mf*

VI. *mf*

V. *mf*

B. *mf*

First system of the musical score, measures 530-532. The staves are labeled Fl., Ob., Cl., Fg., C.1, C.2, V.1, V.2, V.3, and B. The music features a variety of dynamics including *dim.*, *fz*, *p*, *pp*, and *ppp*. There are also performance markings such as *tire.* and *pizz.* (pizzicato).

Second system of the musical score, measures 530-532. The staves are labeled Fl., Ob., Cl., Fg., C.1, C.2, V.1, V.2, V.3, and B. The music continues with dynamics like *f*, *ff*, *dim.*, *arco.*, and *ffz*. The section is marked *a due.* at the beginning of the system.

areo.

a due.

a due.

a due.

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin 1 (V.1), Violin 2 (V.2), Viola (VI.), and Cello/Double Bass (Vc. B.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'pp' (pianissimo). The page is numbered '1' in the bottom right corner.

Fl.

Ob.

Cl.

Fg.

C.1

C.2

V.1

V.2

VI

Vc. B.

Fl.
Ob.
Cl.
Fg.
C1.
C2.
V1.
V2.
V3.
B.

pizz.
fz
fz
fz
p
p
p
p

Fl.
Ob.
Cl.
Fg.
C1.
C2.
V1.
V2.
V3.
B.

a due.
1mo
p
p
p
fz
fz
fz
f
p
p

[illegible]

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rose Tree". It features a woodwind section and a string section. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Saxophone) are all marked with a rest, indicating they are not playing in this section. The string section (Violin 1, Violin 2, Viola, and Cello/Double Bass) is playing a rhythmic pattern of eighth notes. The string parts are marked with a piano (pp) dynamic and a tempo marking of "Allegro". The string parts are also marked with "arco", indicating they are playing with the bow. The string parts are written in a 2/4 time signature. The string parts are written in a key signature of one flat (B-flat major or D minor). The string parts are written in a common time signature of 2/4. The string parts are written in a common time signature of 2/4. The string parts are written in a common time signature of 2/4.

[illegible]

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Fagott/Bassoon)
- U¹** (Violin I)
- U²** (Violin II)
- V¹** (Viola)
- V²** (Violoncello)
- Vi.** (Violoncello)
- Vg. B.** (Bass)

The score is written in 2/4 time and features a key signature of one flat (B-flat). The vocal parts (V¹, V², Vi., Vg. B.) are written in a style that suggests a folk or traditional setting, with simple, repetitive melodic lines. The instrumental parts (Fl., Ob., Cl., Fg., U¹, U²) are mostly silent, indicated by whole rests, suggesting they are optional or provide a simple accompaniment. The string parts (Vi., Vg. B.) provide a rhythmic foundation with a repeating eighth-note pattern.

Fl.

Ob.

Cl.

Fg.

C1

C2

V1

V2

VI

Vc
B.

dimin.

p

cresc.

mf

Fl.

Ob.

Cl.

Fg.

C1

C2

V1

V2

VI

Vc
B.

cresc.

cresc.

cresc.

cresc.

FL. *f*

Ob. *f* *dimin.* *p* *f*

Cl. *p* *f* *p*

Fg. *p*

C1st

C2nd

V1st *f*

V2nd *fp*

VIst *f* *fp*

Vc. B. *f* *pizz.*

FL.

Ob. *fp* 3 *fp* 3 *fp* 3

Cl. *fp* 3 *p* 3 *fp* 3 *p* 3 *fp* 3

Fg. *fp* 3 *p* 3 *fp* 3 *p* 3 *fp* 3

C1st *fp* 3

C2nd *fp* 3

V1st *f* *p* *f* *p* *f* *p*

V2nd *f* *p* *f* *p* *f* *p*

VI *f* *p* *f* *p* *f* *p*

Vc. B. *f* *p* *f* *p* *f* *p*

pizz.

Fl. *f*

Ob. *f* *cres* - - - - - do.

Cl. *f* *cres* - - - - - do.

Fg. *f* *cres* - - - - - do.

C1^o

C2^o

V.1^o *f*

V.2^o *cres* - - - - - do

VI¹ *cres* - - - - - do

V^o B. *f*

Fl. *fp*

Ob. *fp*

Cl. *p* *fp*

Fg. *p* *fp*

C1^o *fp*

C2^o *fp*

V.1^o *f* *p* *f* *p* *f* *p*

V.2^o *f* *p* *f* *p* *f* *p*

VI¹ *f* *p* *f* *p* *f* *p*

V^o B. *f* *p* *f* *p* *f* *p*

C

Fl. 1. *f*

Ob. *f* 3

Cl. *f* 3

Fg. *f* 3

Cl. 2. *f* 3

C. 2. *f* 3

V. 1. *f*

V. 2. *f* 3 *tiré.* 2

VI. *f* 3 0 4

Vc. B. *f* 3 *tiré.*

f arco.

C a due.

Fl. 1. *f*

Ob. *f* 3

Cl. *f* 3

Fg. *f* 3

Cl. 2. *f* 3

C. 2. *f* 3

V. 1. *f*

V. 2. *f* 3

VI. *f* 3

Vc. B. *f* 3

f arco.

C

First system of musical notation (measures 530-532). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais 1 (C.1), Cor Anglais 2 (C.2), Violin 1 (V.1), Violin 2 (V.2), Viola (VI.), and Double Bass (Vc. B.). The music is in 2/4 time. Measures 530 and 531 show complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 532 features a change in dynamics, with a *p* (piano) marking appearing in the C.1 and C.2 parts.

Second system of musical notation (measures 530-532). The score continues with the same instruments as the first system. Measures 530 and 531 are mostly rests for the woodwinds and strings. Measure 532 features a *f* (forte) dynamic marking in the woodwinds and a *pizz.* (pizzicato) marking in the strings. The system concludes with a *p* (piano) dynamic marking in the strings.

Fl.

Ob.

Cl.

Fg.

C.1^o

C.2^o

V.1^o

V.2^o

V.1^a

V.2^a

B.

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Fl.

Ob.

Cl.

Fg.

C.1^o

C.2^o

V.1^o

V.2^o

V.1^a

V.2^a

B.

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Fl.

Ob.

Cl.

Fg.

C.1

C.2

V.1

V.2

VI

Vc/B.

1°

2°

532

D

Fl.
Ob.
Cl.
Fg.
C.1
C.2
V.1
V.2
VI
V.B.

pizz.
cresc.
cresc.
cresc.

D

Fl.
Ob.
Cl.
Fg.
C.1
C.2
V.1
V.2
VI
V.B.

p
f
f
f
f
f
f
f
f
f

D

Fl.

Ob.

Cl.

Fg.

C.13

C.29

V.1

V.2

VI

Vc

B.

f

p

tire.

2

p

pizz.

This is a musical score for the song "The Rose Tree". It is arranged for a full orchestra and voice. The score is written for the following instruments and voices:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Fagott/Bassoon)
- C1:** (Cello 1)
- C2:** (Cello 2)
- V1:** (Violin 1)
- V2:** (Violin 2)
- VI:** (Viola)
- Vc.** (Violoncello)
- B.** (Bass)
- V.** (Voice)

The score is in 2/4 time and features a key signature of one flat (B-flat). The music is written in a standard musical notation with a grand staff for each instrument and a single staff for the voice. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The voice part is written in a single staff, and the lyrics are written below the notes. The score is a full orchestration of the song, with each instrument and voice part clearly defined.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), C.1 (Cornet 1), C.2 (Cornet 2), V.1 (Violin 1), V.2 (Violin 2), VI. (Viola), and Vc. B. (Cello/Bass). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'f', 'p', 'pp', 'dim.', 'tiro.', 'arco.', and 'p'. The page is numbered '1' in the bottom right corner.

Fl. *dimin.*

Ob. *dimin.* *fz*

Cl. *dimin.*

Fg. *dimin.* *p*

C1² *dimin.* *p*

C2² *fz* *p* *pp*

V1² *dimin.* *fz* *p* *pp*

V2² *dimin.* *p* *pp*

V1¹ *dimin.* *pp* *arco.*

V² *pizz.* *p* *pizz.*

B. *p*

a due.

Fl. *f*

Ob. *ffz* *fz*

Cl. *f*

Fg. *f*

C1² *ffz* *dim.*

C2² *ffz* *dim.*

V1² *f*

V2² *ffz* *fz*

V1¹ *f* *arco.*

V² *ffz*

B. *ffz*

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Violin I (V.1), Violin II (V.2), Viola (V.), and Cello/Double Bass (C.B.). The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' (pianissimo), 'f' (forte), 'cresc.' (crescendo), and 'a due.' (a due). The page is numbered '1' in the bottom right corner.

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cl.2

Cl.2

V.1 *p*

V.2 *p*

VI *pizz.*

Vc. B. *p pizz.*

Fl. *ff* *pp*

Ob. *f*

Cl. *f*

Fg. *f* *fz* *pp* *fz* *pp*

Cl.2 *f*

Cl.2

V.1 *f* *pp*

V.2 *ff* *pp*

VI *mp*

Vc. B. *pp* *pp*

Fl.
Ob.
Cl.
Fg.
C1.
C2.
V1.
V2.
VI.
V.
B.

f
p
f
p
p
f
f
p
p
arco.
pizz.

cresc.
cresc.
cresc.
cresc.
tire.
tire.
pizz.

Fl.
Ob.
Cl.
Fg.
C1.
C2.
V1.
V2.
VI.
V.
B.

f
f
f
f
f
f
f
f
f
f
f

E

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

C1. *fz* *p*

C2. *fz* *p*

V1. *pizz.*

V2. *pizz.*

Vi. *pizz.*

Vc. B. *pizz.*

E

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

C1. *fz* *p*

C2. *fz* *p*

V1. *pizz.*

V2. *pizz.*

Vi. *pizz.*

Vc. B. *pizz.*

a due.

E

[illegible]

Fl. *pp*
 Ob. *pp*
 Cl. *pp*
 Fg. *pp*
 C12 *pp*
 C22 *pp*
 V12
 V22
 V13
 V23
 V3 B.

Measures 30-35. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Cor Anglais 2) plays a rapid sixteenth-note triplet pattern in measures 30-31 and 34-35, with a rest in measure 32. The string section (Violins 1 & 2, Violas, Cellos, Double Basses) plays a melodic line with trills and triplets in measures 30-35. Dynamics include *pp* (pianissimo) and *p* (piano).

Fl.
 Ob.
 Cl.
 Fg.
 C12
 C22
 V12
 V22
 V13
 V23
 V3 B.

Measures 36-41. The woodwind section is silent. The string section (Violins 1 & 2, Violas, Cellos, Double Basses) plays a continuous rhythmic pattern of eighth notes in measures 36-41.

Fl.

Ob.

Cl.

Fg.

Ct.

C2.

V1.

V2.

Vt.

Vc B.

cresc.

Fl.

Ob.

Cl.

Fg.

Ct.

C2.

V1.

V2.

Vt.

Vc B.

Fl. *f* *p* *f* *p* *f*
 Ob. *p*
 Cl. *p*
 Fg. *p*
 C1: *f*
 C2: *f*
 V1: *f*
 V2: *f* *fp*
 V1: *fp*
 V: *fp*
 B. *fp* *pizz.*

Fl. *f* *fp* *f* *fp* *f*
 Ob. *fp* *fp* *fp*
 Cl. *fp* *p* *fp* *p* *fp*
 Fg. *fp* *p* *fp* *p* *fp*
 C1: *fp* *fp* *fp* *fp*
 C2: *f* *fp* *fp* *fp*
 V1: *f* *p* *f* *p* *f*
 V2: *f* *p* *f* *p* *f*
 V1: *f* *p* *f* *p* *f*
 V: *f* *p* *f* *p* *f*
 B. *f* *p* *f* *p* *f*
pizz.

Fl. *p* *f* *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 C.1^o
 C.2^o
 V.1^o *f* *p* *f*
 V.2^o *cresc.*
 VI¹ *cresc.*
 VI² *cresc.*
 Vc. B.

Fl. *p* *f* *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 C.1^o
 C.2^o
 V.1^o *f* *p* *f*
 V.2^o *cresc.*
 VI¹ *cresc.*
 VI² *cresc.*
 Vc. B.

Fl. *a due.* *fp* *fp* *fp* *f*
 Ob. *fp* *fp* *fp* *fp* *f*
 Cl. *p* *fp* *fp* *fp* *f*
 Fg. *p* *fp* *fp* *fp* *f*
 C.1^o *fp* *fp* *fp* *fp* *f*
 C.2^o *fp* *fp* *fp* *fp* *f*
 V.1^o *f* *p* *f* *p* *f*
 V.2^o *f* *p* *f* *p* *f*
 VI¹ *f* *p* *f* *p* *f*
 VI² *f* *p* *f* *p* *f*
 Vc. B. *f* *p* *f* *p* *f* *f* arco.

Fl. *a due.* *fp* *fp* *fp* *f*
 Ob. *fp* *fp* *fp* *fp* *f*
 Cl. *p* *fp* *fp* *fp* *f*
 Fg. *p* *fp* *fp* *fp* *f*
 C.1^o *fp* *fp* *fp* *fp* *f*
 C.2^o *fp* *fp* *fp* *fp* *f*
 V.1^o *f* *p* *f* *p* *f*
 V.2^o *f* *p* *f* *p* *f*
 VI¹ *f* *p* *f* *p* *f*
 VI² *f* *p* *f* *p* *f*
 Vc. B. *f* *p* *f* *p* *f* *f* arco.

FL. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cl¹ *f*

Cl² *f*

Vl¹ *f*

Vl² *f* *tire.*

Vi¹ *f*

Vc¹ *f*

B. *f*

a due.

FL.

Ob.

Cl.

Fg.

Cl¹

Cl²

Vl¹

Vl²

Vi¹

Vc¹

B.

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horns (C.1, C.2), Violins (V.1, V.2), Viola (V.3), and Double Bass (V.4). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The page is numbered '1' in the bottom right corner.

[illegible]

532

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Fg. *p* *pp*

C.1^o

C.2^o *p* *pp*

V.1^o *p* *pp* *pp*

V.2^o *pp*

VI^o *p* *pp* *pp*

V^o *p* *pp* *pp* *p*

B. *p* *arco.* *pp* *pp* *pizz.*

pousse.

Fl.

Ob. *f* *p*

Cl. *cresc.* *f* *p*

Fg. *cresc.* *f* *p*

C.1^o

C.2^o

V.1^o *f* *p* *pizz.*

V.2^o *f* *p* *pizz.*

VI^o *cresc.* *f* *p* *pizz.*

V^o *cresc.* *f* *p* *pizz.*

B. *p* *arco.* *cresc.* *f* *p* *pizz.*

arco.

ZEIT DER LEIDENSCHAFTEN.**Erstes Orchester.**

(Mit einfacher Besetzung.)

Doch in des Herzens heiligste Gefühle
 Mischt bald sich wilder Leidenschaften Streit;
 Es wird der Mensch entrückt dem hohen Ziele,
 Er folgt der Welt, — denkt nicht der Ewigkeit!

Larghetto. ♩ = 96.

FLAUTO.

OBOE.

CLARINETTO in B.

FAGOTTO.

CORNO 1^o in Es.

CORNO 2^o in Es.

VIOLINO 1^o.

VIOLINO 2^o.

VIOLA.

VIOLONCELLO & CONTRA BASSO.

Larghetto. ♩ = 96. Zweites Orchester.

FLAUTI.

OBOI.

CLARINETTI in B.

FAGOTTI.

CLARINO 1^o in E.

CLARINO 2^o in C.

CORNO 1^o in F.

CORNO 2^o in F.

TROMBONI.

TIMPANI in F.C.

VIOLINO 1^o.

VIOLINO 2^o.

VIOLA.

VIOLONCELLO & CONTRA BASSO.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, each on its own staff. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Bassoon), Cl. 1. E. (Clarinet 1 in E), Cl. 2. C. (Clarinet 2 in C), C. 2. E. (Clarinet 2 in E), Th. (Trumpet), T. (Trumpet), V. 1. (Violin 1), V. 2. (Violin 2), VI. (Viola), V. 3. (Violoncello), and B. (Double Bass). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cresc.' (crescendo). The page is numbered '12' in the bottom right corner.

Fl. 12/8

Ob. 12/8

Cl. 12/8

Fg. 12/8

Cl. 12/8

G. 2nd 12/8

V. 1st 12/8

V. 2nd 12/8

VI. 12/8

V. 3rd B. 12/8

Solo.

dolce.

cresc.

pp

pizz.

Fl. 12/8

Ob. 12/8

Cl. 12/8

Fg. 12/8

Cl. 1st E. 12/8

Cl. 2nd C. 12/8

Cl. 3rd F. 12/8

G. 2nd F. 12/8

Tb. 12/8

Tp. 12/8

V. 1st 12/8

V. 2nd 12/8

VI. 12/8

V. 3rd B. 12/8

FL.

Ob.

Cl.

Fg.

Cl¹

Cl²

V¹

V²

VI¹

V^c
B.

cresc.

f

p

cresc.

f

p

cresc.

mf

p

cresc.

mf

p

cresc.

mf

p

arco.

p pizz.

FL.

Ob.

Cl.

Fg.

Cl¹
E.

Cl²
C.

Cl³
F.

Cl²
F.

Tb.

Tp.

V¹

V²

VI¹

V^c
B.

pp

pp

pp

pp

532 pp

Fl.

Ob.

Cl.

Fg.

Cl. 1st

Cl. 2nd

V. 1st

V. 2nd

Vi.

Vc.

B.

p

f

dimin.

p

mf

dimin.

p

arco.

pizz.

Fl.

Ob.

Cl.

Fg.

Clr. 1st
E.

Clr. 2nd
C.

Cl. 1st
F.

Cl. 2nd
F.

Tb.

Tp.

V. 1st

V. 2nd

Vi.

Vc.

B.

pp

pp

pp

pp

532

Fl.

Ob.

Cl.

Fg.

C1.

C2.

V1.

V2.

V1.

V2.

B.

f *dim.* *p* *f* *p* *fz*

mf *dim.* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

arco.

Fl.

Ob.

Cl.

Fg.

Clr.
1.
E.

Clr.
2.
C.

C1.
F.

C2.
F.

Tb.

Tp.

V1.

V2.

V1.

V2.

B.

p *p* *p* *p* *p* *p*

pp *mf* *p* *fz* *fz* *fz*

pp cresc. *fz* *fz* *fz* *fz* *fz*

532

Fl. — — — — —

Ob. — — — — —

Cl. — — — — —

Fg. — — — — —

C.1² — — — — —

C.2² — — — — —

V.1² *pousse.* — — — — — *Poco a poco* — — — — — *stringendo il Tempo.*

V.2² — — — — — *cresc.*

VI² — — — — — *cresc.*

V² *cresc.*

B. *pizz. arco. pizz. cresc.*

Poco a poco stringendo il Tempo.

Fl. — — — — —

Ob. — — — — —

Cl. — — — — —

Fg. — — — — —

Clr. 1² E. — — — — —

Clr. 2² C. — — — — —

C.1² E. — — — — —

C.2² E. — — — — —

Tb. — — — — —

Tp. — — — — —

V.1² — — — — —

V.2² — — — — —

VI² — — — — —

V² — — — — —

B. — — — — —

Allegro moderato. ♩ = 120.

Allegro moderato. ♩ = 120.

Allegro moderato. ♩ = 120.

Fl.

Ob.

Cl.

Fg.

Clr.
1^o
E.

Clr.
2^o
C.

Cl.
3^o
F.

Cl.
2^o
F.

Tb.

Tp.

V.
1^o
pizz.
f

V.
2^o
pizz.
f

V.
3^o
pizz.
f

V.
4^o
pizz.
f

B.
pizz.
f

p arco.

p arco.

p arco.

p arco.

p arco.

539

Fl.
Ob.
Cl.
Fg.
C1.
C2.
V1.
V2.
V3.
V4.
B.

Fl.
Ob.
Cl.
Fg.
Chr.
1.
E.
Chr.
2.
C.
C1.
E.
C2.
F.
Tb.
Tp.
V1.
V2.
V3.
V4.
B.

[illegible]

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Clr.), Trumpet (Tp.), Violin (Vl.), Viola (Vla.), and Cello/Double Bass (Vc. B.). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page number '599' is visible at the bottom center.

Fl.

Ob.

Cl.

Fg.

Cl.
1^o
E.

Cl.
2^o
C.

C.1^o
F.

C.2^o
F.

Tb.

Tr.

V.1^o

V.2^o

VI.

Vc.
B.

Fl.¹ *p*

Ob.

Cl.

Fg.

Cl.¹ *in As.*

Cl.²

Vt.¹ *p* *cresc.* *f*

Vt.² *pp* *cresc.* *f*

Vl.¹ *pp* *cresc.* *f*

Vl.² *pp* *cresc.* *f*

B.

arco.

cresc.

f

Fl.

Ob.

Cl.

Fg.

Cl.¹ *E.*

Cl.² *C.*

Cl.³ *F.*

Cl.⁴ *E.*

Tb.

Tp.

Vt.¹ *pp* *cresc.* *f*

Vt.² *pp* *cresc.* *f*

Vl.¹ *pp* *cresc.* *f*

Vl.² *pp* *cresc.* *f*

B.

mf

mf

mf

pp

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Cl.

Fg.

C.4

C.2

V.1

V.2

Vi.

Vc. B.

Fl.

Ob.

Cl.

Fg.

Cl. 1. E.

Cl. 2. C.

C.4. E.

C.2. F.

Tb.

Tp.

V.1.

V.2.

Vi.

Vc. B.

532

51

Fl. *tr*

Ob.

Cl.

Fg. *p*

C.1.

C.2.

V.1. *tr*

V.2. *tr*

VI.

Vc. B. *p* *pizz.*

fz

Fl.

Ob.

Cl.

Fg.

Clr. 1st E.

Clr. 2nd G.

C.1. F. *p*

C.2. F. *p*

Tb. *f*

Tp. *tr* *p*

V.1. *p* *f*

V.2. *p*

VI.

Vc. B. *p*

53

B[illegible]

Fl. *p* *tr*

Ob.

Cl.

Fg.

C.4°

C.2°

V.1° *tr*

V.2° *tr*

Vt.

Vc. B.

Fl.

Ob.

Cl.

Fg.

Clr.

Clr.

C.4°

C.2°

Tb.

Tp.

V.1°

V.2°

Vt.

Vc. B.

Fl.

Ob.

Cl.

Fg.

C.1.

C.2.

V.1.

V.2.

Vi.

Vc.

B.

arco.

p

p

p

Fl.

Ob.

Cl.

Fg.

Cl. 1.

Cl. 2.

C.1.

C.2.

Tb.

Tp.

V.1.

V.2.

Vi.

Vc.

B.

in E. Solo.

p

in C.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for multiple instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cl. 1° and 2°), Trumpet (Tp.), Violin (V. 1° and 2°), and Viola (V. 1° and 2°). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "Solo." for the Clarinet 2nd part, "p" (piano), "cresc." (crescendo), and "f" (forte). The score is organized into measures, with some measures containing complex rhythmic patterns and others being rests. The overall layout is typical of a professional musical score, with clear notation and a structured format.

FL.

Ob.

Cl.

Fg.

Cl.¹²

C.²²

Vl.¹²

Vl.²²

Vi.

Vc.
B.

tire. 3

FL.

Ob.

Cl.

Fg.

Cl.¹²

Cl.²²

C.¹²

C.²²

Tb.

Tp.

Vl.¹²

Vl.²²

Vi.

Vc.
B.

a due.

a due.

tire. 3

tire.

Fl.
Ob.
Cl.
Fg.
C.1.
C.2.
V.1.
V.2.
VI.
Vc.
B.

Fl.
Ob.
Cl.
Fg.
Clr.
C.1.
C.2.
Tb.
Tp.
V.1.
V.2.
VI.
Vc.
B.

a due.

pizz.

arco.

Fl. *p*

Ob.

Cl. *p*

Fg. *p* 3

C.1 *p*

C.2

V.1 *p*

V.2 *p*

Vi. *p*

Vc. B. *p*

Fl. *pp* a due.

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cl. 1 *pp*

Cl. 2 *pp* 3 3

C.1

C.2

Tb.

Tp.

V.1 *pp*

V.2 *pp*

Vi. *pp*

Vc. B. *pp*

D

Fl. 1. *p*

Ob. *p*

Cl. *p*

Bg. *p*

Cl. 1. *p*

Cl. 2. *p*

V. 1. *p*

V. 2. *p*

VI. *p*

Vc. B. *p*

D

D

Fl. 1.

Ob.

Cl.

Bg.

Cl. 1.

Cl. 2.

C. 1.

C. 2.

Th.

Tp.

V. 1.

V. 2.

VI.

Vc. B.

D

This image shows a page from a musical score, likely for a symphony orchestra. The score is written in a standard orchestral format, featuring multiple staves for different instruments. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn 1 (Clr. 1^o), Horn 2 (Clr. 2^o), Trumpet (C. 1^o), Trumpet 2 (C. 2^o), Trombone (Tb.), Trumpet 3 (Tp.), Violin 1 (V. 1^a), Violin 2 (V. 2^a), Viola (Vla.), and Cello/Double Bass (Vc. B.). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *in As.*). The page is numbered 10 in the top right corner.

This page of a musical score, numbered 61 in the top right corner, contains measures 522 and 523. The score is written for a large orchestra and includes a variety of instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system (measures 522-523) includes parts for Flute 1 (Fl.), Oboe (Ob.), Clarinet 1 (Cl.), Bassoon (Fg.), Clarinet 2 (Cl. 2), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V.), and Cello/Double Bass (C. B.). The second system (measures 522-523) includes parts for Flute 1 (Fl.), Oboe (Ob.), Clarinet 1 (Cl.), Bassoon (Fg.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Cello (C. 1), Cello (C. 2), Trombone (Tb.), Trumpet (Tp.), Violin 1 (V. 1), Violin 2 (V. 2), Viola (V.), and Cello/Double Bass (C. B.). The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). A large 'E' is placed at the end of the first system, and another 'E' is placed at the end of the second system. The page number '522' is printed at the bottom center.

Fl. 1

Ob.

Cl. 1

Fg.

Cl. 2

V. 1

V. 2

V.

C. B.

Fl. 1

Ob.

Cl. 1

Fg.

Cl. 1

Cl. 2

C. 1

C. 2

Tb.

Tp.

V. 1

V. 2

V.

C. B.

522

E

Fl.

Ob.

Cl.

Fg.

Cl. 1^o

Cl. 2^o

V. 1^o

V. 2^o

VI.

Vc.

B.

Fl.

Ob.

Cl.

Fg.

Cl. 1^o

Cl. 2^o

Cl. 3^o

C. 2^o

Tb.

Tp.

V. 1^o

V. 2^o

VI.

Vc.

B.

a due.

in F.

Fl.
Ob.
Cl.
Fg.
Cl.
C.2.
V.1.
V.2.
Vi.
V.
B.

f
cresc.
p
cresc.
p
cresc.
p

Fl.
Ob.
Cl.
Fg.
Cl.
C.2.
Tb.
Tp.
V.1.
V.2.
Vi.
V.
B.

a due.
in F.
Solo.
pp

Fl.
Ob.
Cl.
Fg.
C.1.
C.2.
V.1.
V.2.
Vi.
Vc.
B.

Fl.
Ob.
Cl.
Fg.
Clr.
C.1.
C.2.
Tb.
Tp.
V.1.
V.2.
Vi.
Vc.
B.

Fl.

Ob.

Cl.

Fg.

C.1st

C.2nd

V.1st

V.2nd

VI^{1st}

Vc
B.

pizz. arco. pizz.

cresc. cresc. cresc. cresc.

f *f* *f* *f*

1 2

Fl.

Ob.

Cl.

Fg.

Cl. 1st

Cl. 2nd

C.1st

C.2nd

Tb.

Tp.

V.1st

V.2nd

VI^{1st}

Vc
B.

pizz. pizz. pizz. pizz. pizz.

f *f* *f* *f* *f*

Fl.
Ob.
Cl.
Fg.
Ct.
C.2.
V.1.
V.2.
Vi.
Vc.
B.

Fl.
Ob.
Cl.
Fg.
Clr.
1.
Clr.
2.
C.1.
C.2.
Tb.
Tp.
V.1.
V.2.
Vi.
Vc.
B.

This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Fg.** (Fagott/Bassoon)
- Clr. 1^a** (Clarinet 1^a)
- Clr. 2^a** (Clarinet 2^a)
- C. 1^a** (Cello 1^a)
- C. 2^a** (Cello 2^a)
- Tb.** (Tromba/Trombone)
- Tp.** (Tromba/Trombone)
- V. 1^a** (Voice 1^a)
- V. 2^a** (Voice 2^a)
- VI.** (Violoncello/Viola)
- V. B.** (Vox/Bass)

The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal parts (V. 1^a, V. 2^a, VI., and V. B.) are in the lower staves, while the instrumental parts are in the upper staves. The instrumental parts include woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Cello, Trombone, Trumpet), and voices.

Fl. **F**

Ob.

Cl.

Eg.

C.1:

C.2:

V.1: *tire.* *cresc.* *fz* *3*

V.2: *mf* *f* *p*

Vi: *p* *pizz.* *f* *p*

Vc. B. *p* *pizz.* *f* *p*

Fl. **F**

Ob.

Cl. *cresc.*

Eg. *cresc.*

Clr. 1:

Clr. 2:

C.1: *p* *f*

C.2: *p*

Tb. *p*

Tp. *p*

V.1: *mf* *f* *p* *pizz.* *pp* *6* *6* *12* *arco.*

V.2: *mf* *cresc.* *p* *pizz.* *pp* *6* *6* *12* *arco.*

Vi: *cresc.* *p* *pizz.* *pp* *6* *6* *6* *6* *arco.*

Vc. B. *cresc.* *p* *pizz.* *f* *pp* *arco.* **F** *arco.*

532

FL. *tr.*

Ob.

Cl. *tr.*

Fg. *p*

C.1:

C.2:

V.1: *tr.* *3* *tr.* *3* *tr.* *3* *tr.* *3* *in F. p*

V.2: *tr.* *3*

VI:

Vc. B. *p*

Solo.

FL.

Ob.

Cl.

Fg.

Cl. 1:

Cl. 2:

C.1:

C.2:

Tb.

Tp.

V.1:

V.2:

VI:

Vc. B. *pizz.*

Fl. *tr*

Ob.

Cl.

Fg.

C.1^o

C.2^o

V.1^o *tr*

V.2^o

VI^o

V^o B.

04

Detailed description: This block contains the first system of a musical score, measures 1 through 5. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (C.1^o), Cor Anglais (C.2^o), Violin 1 (V.1^o), Violin 2 (V.2^o), Viola (VI^o), and Violoncello/Bass (V^o B.). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Flute part has a trill (tr) in measure 2. The Violin 1 part has a trill (tr) in measure 2. The Viola part has a trill (tr) in measure 2. The Violoncello/Bass part has a trill (tr) in measure 2. The number 04 is written below the Violin 1 part in measure 2.

Fl.

Ob.

Cl.

Fg.

Clr. 1^o

Clr. 2^o

C.1^o

C.2^o

Tb.

Tp.

V.1^o

V.2^o

VI^o

V^o B.

Detailed description: This block contains the second system of a musical score, measures 6 through 10. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Clarinet 1 (Clr. 1^o), Clarinet 2 (Clr. 2^o), Cor Anglais (C.1^o), Cor Anglais (C.2^o), Trombone (Tb.), Trumpet (Tp.), Violin 1 (V.1^o), Violin 2 (V.2^o), Viola (VI^o), and Violoncello/Bass (V^o B.). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Violin 1 part has a trill (tr) in measure 6. The Violin 2 part has a trill (tr) in measure 6. The Viola part has a trill (tr) in measure 6. The Violoncello/Bass part has a trill (tr) in measure 6.

Fl.

Ob.

Cl.

Fg.

C.1.

C.2.

V.1.

V.2.

VI.

V.

B.

Fl.

Ob.

Cl.

Fg.

Cl. 1.

Cl. 2.

C.1.

C.2.

Tb.

Tp.

V.1.

V.2.

VI.

V.

B.

Fl.
Ob.
Cl.
Fg.
C.1.
C.2.
V.1.
V.2.
VI.
Vc.
B.

arco.

p

Fl.
Ob.
Cl.
Fg.
Cl. 1.
Cl. 2.
C.1.
C.2.
Tb.
Tp.
V.1.
V.2.
VI.
Vc.
B.

in A.

Solo.

p

Fl. *cresc.* *ff*

Ob. *f*

Cl. *cresc.* *f*

Fg. *f*

C.1. *p* *cresc.* *f*

C.2. *p* *cresc.* *f*

V.1. *p* *cresc.* *ff*

V.2. *p* *cresc.* *ff*

VI. *p* *cresc.* *ff*

V. B. *p* *cresc.* *ff*

G

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Chr. 1. *Solo.* *p* *cresc.* *f*

Chr. 2. *ff*

C.1. *f*

C.2. *f*

Tb. *ff*

Tp. *ff*

V.1. *ff*


V.2. *ff*


VI. *ff*

V. B. *ff*


G


Fl. 1. 

Ob. 

Cl. 

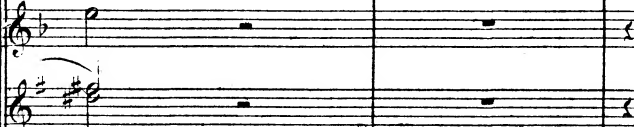
Fg. 

Cl. 1. 

Cl. 2. 

V. 1. 

V. 2. 

Vi. 

V. R. 

Fl. 1. 

Ob. 

Cl. 

Fg. 

Cl. 1. 

Cl. 2. 

C. 1. 

C. 2. 

Tb. 

Tp. 

V. 1. 

V. 2. 

Vi.

V. R.

in R.

FL.

Ob.

Cl.

Fg.

C.1st

C.2nd

V.1st

V.2nd

VI.

Vc.

B.

FL.

Ob.

Cl.

Fg.

Clr. 1st

Clr. 2nd

C.1st

C.2nd

Tb.

Tp.

V.1st

V.2nd

VI.

Vc.

B.

pizz.

FL.

Ob.

Cl.

Fg.

Cl. 1^o

Cl. 2^o

V. 1^o

V. 2^o

VI.

V^e B.

p

FL.

Ob.

Cl.

Fg.

Cl. 1^o

Cl. 2^o

Cl. 1^o

Cl. 2^o

Tb.

Tp.

V. 1^o

V. 2^o

VI.

V^e B.

arco.

Fl.

Ob.

Cl.

Fg.

Cl.¹

Cl.²

V.¹

V.²

VI.

VC.
B.

Measures 78-83. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Violin, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features various melodic lines, including triplets and slurs, and dynamic markings such as *p* and *f*.

Fl.

Ob.

Cl.

Fg.

Cl.¹

Cl.²

Cl.³

Cl.⁴

Tb.

Tp.

V.¹

V.²

VI.

VC.
B.

Measures 84-89. The score continues with parts for Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Violin, Viola, and Cello/Double Bass. The key signature remains three flats. The music includes dynamic markings such as *p* and *pizz.* (pizzicato).

This page of a musical score is for a symphony orchestra. It contains 13 staves, each labeled with an instrument or section. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into measures by vertical bar lines. Dynamic markings include *f* (forte), *p* (piano), and *arco* (arco). The Flute (Fl.) and Oboe (Ob.) parts have complex, rapid passages in the third measure. The Clarinet (Cl.) and Bassoon (Fg.) parts also have complex passages in the third measure. The Cor 1 (C. 1) and Cor 2 (C. 2) parts have simple, rhythmic patterns. The Trombone (Tb.) and Trumpet (Tp.) parts have simple, rhythmic patterns. The Violin 1 (V. 1) and Violin 2 (V. 2) parts have simple, rhythmic patterns. The Viola (VI.) and Violoncello/Double Bass (Vc. B.) parts have simple, rhythmic patterns. The score is written in a standard musical notation style with a large, clear font.

Fl. *p*

Ob.

Cl.

Fg.

C.1^o

C.2^o

V.1^o *pousse* 2 *dolce.* 3 *tire.* 4

V.2^o *p*

VI¹ *p*

V^o B.

Fl.

Ob.

Cl.

Fg.

Clr. 1^o

Clr. 2^o

C.1^o

C.2^o

Tb.

Tp.

V.1^o *pp*

V.2^o *pp*

VI¹ *pp*

V^o B. *pp*

Fl.

Ob.

Cl.

Fg.

C.1

C.2

V.1

V.2

Vt.

Vc. B.

FL.

Ob.

Cl.

Fg.

Clr.
1^o

Clr.
2^o

C.1^o

C.2^o

Tb.

Tp.

V.1^o

V.2^o

VI.

Vc.
B.

FL. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cl. 1st *f*

Cl. 2nd *f*

V. 1st *f* *tire.*

V. 2nd *f*

Vi. 1st *f*

Vc. B. *f*

FL. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cl. 1st *f*

Cl. 2nd *f*

Cl. 3rd *f*

Cl. 4th *f*

Tb. *f*

Tp. *f*

V. 1st *f* *cresc.* *tire.*

V. 2nd *f*

Vi. 1st *f*

Vc. B. *f*

dimin.

FL.

Ob.

Cl.

Fg.

Cl.¹

Cl.²

V.¹

V.²

Vi.

Vc.
B.

tire.

8

FL.

Ob.

Cl.

Fg.

Cl.¹

Cl.²

Cl.³

Cl.⁴

Tb.

Tp.

V.¹

V.²

Vi.

Vc.
B.

a due.

dimin.

1 0 4

Fl.
Ob.
Cl.
Fg.
C.1.
C.2.
V.1.
V.2.
VI.
V.
B.

Fl.
Ob.
Cl.
Fg.
Cl. 1.
Cl. 2.
C.1.
C.2.
Th.
Tp.
V.1.
V.2.
VI.
V.
B.

Fl. 1. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Cl. *p* *cresc.* *f*

Fg. *p* *cresc.* *f*

C.1. *f*

C.2. *f*

V.1. *p* *cresc.* *f* *tir.* 3

V.2. *p* *cresc.* *f* *tir.*

Vi. *p* *cresc.* *f*

Vc. B. *p* *cresc.* *f*

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *pp* *f*

Chr. 1. *f*

Chr. 2. *f*

C.1. *p*

C.2. *f*

Tb. *mf*

Tp. *f*

V.1. *pp* *f*

V.2. *pp* *f*

Vi. *pp* *f*

Vc. B. *pp* *f*

Wird aber in des ird'schen Treibens Ketten
Der freie Geist nun ganz gefangen sein?
O nein! Sein Genius wacht — mahnt — will ihn retten.
Er siegt — und sel'ge Ruß zieht bei ihm ein!

87

(Mit einfacher Besetzung.)

Presto. ♩. = 96.

FLAUTO.

OBOE.

CLARINETTO in B.

FAGOTTO.

CORNO 1^{mo} in Es.

CORNO 2^{do} in C.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

VIOLONCELLO & CONTRA BASSO.

Zweites Orchester

Zweites Orchester.

Presto, ♩. = 96.

FLAUTI.

OBOI.

CLARINETTI in B.

FAGOTTI.

CLARINO 1^{mo} in C.

CLARINO 2^{do} in C.

CORNO 1^{mo} in Es.

CORNO 2^{do} in C.

TROMBONI.

TIMPANI in C.G.

VIOLINO 1^{mo}

VIOLINO 2^{do}

VIOLA.

VIOLONCELLO & CONTRA BASSO.

532

Fl. 1: *f* (measures 529-532)
 Ob.: *f* (measures 529-532)
 Cl. 1: *f* (measures 529-532)
 Euph.: *f* (measures 529-532)
 Cor. 1: *f* (measures 529-532)
 Cor. 2: *f* (measures 529-532)
 V. 1: *f* (measures 529-532)
 V. 2: *f* (measures 529-532)
 VI: *f* (measures 529-532)
 VC: *f* (measures 529-532)
 B.: *f* (measures 529-532)

Fl. 1: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Ob.: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Cl. 1: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Euph.: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Clr. 1: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Clr. 2: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Cor. 1: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Cor. 2: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Tbn.: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 Tpt.: *tr* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 V. 1: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 V. 2: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 VI: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 VC: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)
 B.: *p* (measures 532-536), *cresc.* (measures 533-534), *f* (measures 535-536)

Fl. *f* *fz* dim. *p*

Ob.

Cl. *f* *fz* dim. *p*

Eg. *f* *fz* dim. *p*

Cor. 1?

Cor. 2?

V.1? *f* dim.

V.2? *f* dim.

Vi? *f* dim.

Vc. B. *f* dim.

A

Fl. *cresc.* *f* *fz* dim.

Ob. *cresc.* *f* *fz* dim.

Cl. *cresc.* *f* *fz* dim.

Eg. *cresc.* *f* *fz* dim. *p*

Chr. 1? *cresc.* *f* *fz* dim.

Chr. 2? *cresc.* *f* *fz* dim.

Cor. 1? *cresc.* *f* *fz* dim.

Cor. 2? *cresc.* *f* *fz* dim.

Tb. *p* *cresc.* *f* *fz* dim.

Tp. *tr* *cresc.* *f* *fz* dim.

V.1? *cresc.* *f* *fz* dim.

V.2? *cresc.* *f* *fz* dim.

Vi? *cresc.* *f* *fz* dim.

Vc. B. *cresc.* *f* *fz* dim.

A

532

FL. *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.*

Fg. *f* *dim.*

Cor. 1^a

Cor. 2^a

V. 1^a *f* *dim.*

V. 2^a *f* *dim.*

VI^a *f* *dim.*

V^c B. *f* *dim.*

FL. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Clr. 1^a

Clr. 2^a

Cor. 1^a *f*

Cor. 2^a

Tb. *f* *tr*

Tp. *f* *tr*

V. 1^a *f* *2 3 2* *0 0 0 0*

V. 2^a *f*

VI^a *f*

V^c B. *f*

Fl.
Ob.
Cl.
Fg.
Cor.
1.
Cor.
2.
V.1.
V.2.
Vi.
V.
B.

Fl.
Ob.
Cl.
Fg.
Chr.
1.
Chr.
2.
Cor.
1.
Cor.
2.
Th.
Tp.
V.1.
V.2.
Vi.
V.
B.

Fl.

Ob.

Cl.

Fg.

Clr. 1°

Clr. 2°

Cor. 1°

Cor. 2°

Tb.

Tp.

V. 1°

V. 2°

Vla.

Vcl. E.

532

Fl. 1. *f* *dim.*

Ob.

Cl. *f* *dim.*

Eg.

Cor. 1.

Cor. 2.

V. 1. *pizz.* *p* *mf* *dim.*

V. 2. *pizz.* *p* *mf* *dim.*

Vi. *p* *mf* *dim.*

Vc. *p* *mf* *dim.*

B.

Fl. 1. *pp*

Ob.

Cl. *pp*

Eg.

Cor. 1.

Cor. 2.

Cor. 1.

Cor. 2.

Tb.

Tp.

V. 1. *1* *0*

V. 2. *1*

Vi.

Vc. *1*

B.

B

Fl. 1: Treble clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

Ob.: Treble clef, B-flat major key signature. Measure 1: whole rest. Measures 2-8: whole rests.

Cl.: Treble clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

Fg.: Bass clef, B-flat major key signature. Measure 1: whole rest. Measures 2-8: whole rests.

Cor. 1: Treble clef, B-flat major key signature. Measure 1: whole rest. Measures 2-8: whole rests.

Cor. 2: Treble clef, B-flat major key signature. Measure 1: whole rest. Measures 2-8: whole rests.

V. 1: Treble clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

V. 2: Treble clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

VI: Bass clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

VC: Bass clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

B.: Bass clef, B-flat major key signature. Measure 1: quarter note B-flat, quarter rest. Measure 2: whole rest. Measures 3-8: whole rests.

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Clr. 1 and 2), Trumpet (Tp.), Trombone (Tb.), Violin (V. 1 and 2), Viola (Vla.), and Cello/Double Bass (Vc. B.). The key signature is B-flat major (two flats). The score is divided into measures by vertical bar lines. Dynamic markings such as *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano) are used throughout. A section of the score is marked with a large 'B' in a circle, indicating a specific musical section or rehearsal mark. The notation includes various musical symbols such as notes, rests, and slurs.

Fl
Ob.
Cl.
Fg.
Cor.
1.
Cor.
2.
V.1.
V.2.
Vi.
Vc.
B.

This block contains ten empty musical staves, each with a clef and a key signature of two flats (B-flat and E-flat). The staves are labeled on the left as Fl (Flute), Ob. (Oboe), Cl. (Clarinet), Fg. (Fagotto), Cor. 1. (Corni 1), Cor. 2. (Corni 2), V.1. (Violini 1), V.2. (Violini 2), Vi. (Viola), and Vc. B. (Violoncelli e Contrabbassi). Each staff has a series of horizontal lines representing the musical staff, with no notes or other markings.

Fl.
Ob.
Cl.
Fg.
Clr.
1.
Clr.
2.
Cor.
1.
Cor.
2.
Tb.
Tp.
V.1.
V.2.
Vi.
Vc.
B.

This block contains the same ten musical staves as the previous block, but now filled with musical notation. The notation includes notes, rests, and dynamic markings. The key signature remains two flats. The staves are labeled on the left as Fl., Ob., Cl., Fg., Clr. 1., Clr. 2., Cor. 1., Cor. 2., Tb., Tp., V.1., V.2., Vi., and Vc. B. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *f*, *p*, and *pousse*. There are also some numerical markings like 8, 0, 1, and 2. The page number 532 is visible at the bottom right.

532

Fl. 1. *f* *C* *mf* *cresc.*

Ob. *f* *C* *mf* *cresc.*

Cl. *f* *C* *mf* *cresc.*

Fg. *f* *C* *mf* *cresc.*

Cor. 1. *f* *C* *mf* *cresc.*

Cor. 2. *f* *C* *mf* *cresc.*

V. 1. *f* *C* *mf* *cresc.*

V. 2. *f* *C* *mf* *cresc.*

Vi. 1. *f* *C* *mf* *cresc.*

Vi. 2. *f* *C* *mf* *cresc.*

Vc. *f* *C* *mf* *cresc.*

B. *f* *C* *mf* *cresc.*

Fl. 1. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Ob. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Cl. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Fg. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Cl. 1. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Cl. 2. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Cor. 1. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Cor. 2. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Tb. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Tp. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

V. 1. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

V. 2. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Vi. 1. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Vi. 2. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Vc. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

B. *cresc.* *fz* *p* *mf* *cresc.* *a due.*

Fl.
Ob.
Cl.
Fg.
Cor.
1.
Cor.
2.
V.
1.
V.
2.
V.
3.
V.
4.
B.

1^{mo} Solo.
Fl.
Ob.
Cl.
Fg.
Clr.
1.
Clr.
2.
Cor.
1.
Cor.
2.
Tb.
Tp.
V.
1.
V.
2.
V.
3.
V.
4.
B.

Fl. *1^{mo}* *2^{da}* *3^{ta}* *4^{ta}* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a*

Ob.

Cl.

Fg.

Cor. 1^o

Cor. 2^o

V. 1^o

V. 2^o

V. 3^o

V. 4^o

B.

Fl. *1^{mo}* *2^{da}* *3^{ta}* *4^{ta}* *5^a* *6^a* *7^a* *8^a* *9^a* *10^a* *11^a* *12^a* *13^a* *14^a* *15^a* *16^a* *17^a* *18^a* *19^a* *20^a* *21^a* *22^a* *23^a* *24^a* *25^a* *26^a* *27^a* *28^a* *29^a* *30^a* *31^a* *32^a* *33^a* *34^a* *35^a* *36^a* *37^a* *38^a* *39^a* *40^a* *41^a* *42^a* *43^a* *44^a* *45^a* *46^a* *47^a* *48^a* *49^a* *50^a* *51^a* *52^a* *53^a* *54^a* *55^a* *56^a* *57^a* *58^a* *59^a* *60^a* *61^a* *62^a* *63^a* *64^a* *65^a* *66^a* *67^a* *68^a* *69^a* *70^a* *71^a* *72^a* *73^a* *74^a* *75^a* *76^a* *77^a* *78^a* *79^a* *80^a* *81^a* *82^a* *83^a* *84^a* *85^a* *86^a* *87^a* *88^a* *89^a* *90^a* *91^a* *92^a* *93^a* *94^a* *95^a* *96^a* *97^a* *98^a* *99^a* *100^a*

Ob.

Cl.

Fg.

Cor. 1^o

Cor. 2^o

Tb.

Tp.

V. 1^o

V. 2^o

V. 3^o

V. 4^o

B.

1^{mo} Solo.
pp

pp

pp

pp

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. 1^a

Cor. 2^a

V.1^a *cresc.*

V.2^a *cresc.*

Vi.1^a *cresc.*

Vc. B. *cresc.*

Fl.

Ob.

Cl.

Fg. *pp*

Clr. 1^a

Clr. 2^a

Cor. 1^a

Cor. 2^a

Tb.

Tp.

V.1^a *pp*

V.2^a *pp*

Vi.1^a *pp*

Vc. B. *pp*

FL. *f* *dimin.* *p*

Ob. *f* *dimin.* *p*

Cl. *f* *dimin.* *p*

Fg. *f* *dimin.* *p*

Cor. 1^o *p*

Cor. 2^o *p*

V. 1^o *mf* *dimin.* *p*

V. 2^o *mf* *dimin.* *p*

V. 3^o *mf* *dimin.* *p*

V. 4^o *mf* *dimin.* *p*

B. *mf* *dimin.* *p*

FL. *pp* *1^{mo}*

Ob. *pp*

Cl. *poco cresc.* *dimin.*

Fg. *pp*

Clr. 1^o

Clr. 2^o

Cor. 1^o *pp*

Cor. 2^o

Tb.

Tp.

V. 1^o *pp* *2^o*

V. 2^o *pp*

V. 3^o *pp*

V. 4^o *pp*

B. *pp*

D

Fl.

Ob.

Cl.

Bs.

Cl. 1?

Cl. 2?

Cor. 1?

Cor. 2?

Tb.

Tr.

V. 1?

V. 2?

Vi.

Vc.

B.

pp

cresc.

D

pp

cresc.

532

Fl.
Ob.
Cl.
Fg.
Cor.
1.
Cor.
2.
V.1.
V.2.
V.3.
V.4.
B.

Fl.
Ob.
Cl.
Fg.
Chr.
1.
Chr.
2.
Cor.
1.
Cor.
2.
Tb.
Tp.
V.1.
V.2.
V.3.
V.4.
B.

Fl.
Ob.
Cl.
Fg.
Cor.
1?
Cor.
2?
V.1?
V.2?
Vla.
Vc.
B.

Fl.
Ob.
Cl.
Fg.
Clr.
1?
Clr.
2?
Cor.
1?
Cor.
2?
Tb.
Tp.
V.1?
V.2?
Vla.
Vc.
B.

E

E

Fl.
Ob.
Cl.
Fg.
Cor. 1.
Cor. 2.
V. 1.
V. 2.
V. 3.
V. 4.
V. 5.
V. 6.

Fl.
Ob.
Cl.
Fg.
Cor. 1.
Cor. 2.
Tb.
Tp.
V. 1.
V. 2.
V. 3.
V. 4.
V. 5.
V. 6.

a due.
cresc.
f
1^{mo} Solo.

This page of a musical score is for a large orchestra. It contains 13 staves, each for a different instrument or section. The instruments are listed on the left: Fl. 1, Ob., Cl. 1, Fg., Clr. 1, Clr. 2, Cor. 1, Cor. 2, Tbn., Tpt., V. 1, V. 2, VI, and VC/B. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The music is divided into measures by vertical bar lines. Various musical notations are used throughout, including dynamics (f for fortissimo, p for piano, and cresc. for crescendo), articulation (tr for trill), and fingerings (1 and 0). The Flute 1 staff starts with a forte (f) dynamic and a trill. The Oboe staff starts with a forte (f) dynamic and a trill. The Clarinet 1 staff starts with a forte (f) dynamic and a trill. The Bassoon staff starts with a forte (f) dynamic and a trill. The Clarinet 2 staff starts with a forte (f) dynamic and a trill. The Cor 1 staff starts with a forte (f) dynamic and a trill. The Cor 2 staff starts with a forte (f) dynamic and a trill. The Trombone staff starts with a forte (f) dynamic and a trill. The Trumpet staff starts with a forte (f) dynamic and a trill. The Violin 1 staff starts with a forte (f) dynamic and a trill. The Violin 2 staff starts with a forte (f) dynamic and a trill. The Viola staff starts with a forte (f) dynamic and a trill. The Cello/Double Bass staff starts with a forte (f) dynamic and a trill.

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Cor. *f*

V1: *f*

V2: *f*

V1: *f*

V2: *f*

Vc. B. *f*

F

Fl. *p* *cresc.* *f* *a due.*

Ob. *p* *cresc.* *f*

Cl. *p* *cresc.* *f*

Fg. *p* *cresc.* *f*

Clr. 1: *p* *cresc.* *f*

Clr. 2: *p* *cresc.* *f*

Cor. 1: *p* *cresc.* *f*

Cor. 2: *p* *cresc.* *f*

Tb. *p* *cresc.* *f*

Tp. *tr* *cresc.* *f*

V1: *p* *cresc.* *f*

V2: *p* *cresc.* *f*

V1: *p* *cresc.* *f*

V2: *p* *cresc.* *f*

Vc. B. *p* *cresc.* *f*

F

532

Fl.
Ob.
Cl.
Fg.
Cor.
12
Cor.
22
V.12
V.22
V.12
V.22
V.12
V.22

Fl.
Ob.
Cl.
Fg.
Cl.
12
Cl.
22
Cor.
12
Cor.
22
Tb.
Tp.
V.12
V.22
V.12
V.22
V.12
V.22

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. 1

Cor. 2

V.1.

V.2.

VP.

VC. B. *f*

Fl. *p* *a due.* *cresc.* *f*

Ob. *p* *cresc.* *f*

Cl. *p* *cresc.* *f*

Fg. *p* *cresc.* *f*

Clr. 1?

Clr. 2?

Cor. 1?

Cor. 2?

Tb. *p* *cresc.* *f*

Tp.

V.1? *p* *cresc.* *f*

V.2? *p* *cresc.* *f*

VC. *p* *cresc.* *f*

VC. B. *p* *cresc.* *f*

G

Fl. 1

Ob.

Cl.

Bg.

Cor. 1

Cor. 2

V.1

V.2

Vi.

Vc. B.

dimin.

p

G

Fl. 1

Ob.

Cl.

Bg.

Cor. 1

Cor. 2

Tb.

Tp.

V.1

V.2

Vi.

Vc. B.

Solo.

p

pp

G

FL.

Ob.

Cl.

Eg.

Cor.
1st

Cor.
2nd

Vt.

Vc.

B.

FL.

Ob.

Cl.

Eg.

Clar.
1st

Clar.
2nd

Cor.
1st

Cor.
2nd

Tb.

Tp.

Vt.

Vc.

B.

H

Fl.

Ob.

dimin.

p

Cl.

Fg.

p

Cor. 1^a

p

Cor. 2^a

p

V.1^a

dimin.

p

V.2^a

dimin.

p

Vi^a

dimin.

p

Vc^a B.

dimin.

Violonc.

p

H

Fl.

Ob.

Cl.

Fg.

pp

Cl. 1^a

Cl. 2^a

Cor. 1^a

Cor. 2^a

pp

Tb.

Tp.

V.1^a

pp

V.2^a

pp

Vi^a

pp

Vc^a B.

pp

H pp

Fl.

Ob.

Cl.

Fg.

Cor. 1^o

Cor. 2^o

V. 1^o

V. 2^o

Vi.

Vc. B.

Fl.

Ob.

Cl.

Fg.

Chr. 1^o

Chr. 2^o

Cor. 1^o

Cor. 2^o

Tb.

Tp.

V. 1^o

V. 2^o

Vi.

Vc. B.

1^{mo} Solo.

p

pp

mp

pp

pp

pp

532

Fl. *p* *cresc.*

Ob. *p*

Cl. *cresc.*

E♭ *p* *cresc.*

Cor. 1^o

Cor. 2^o

V. 1^o

V. 2^o

Viola

Vc. B.

Fl.

Ob.

Cl. *cresc.*

E♭ *p* *fp* *fp*

Cl. 1^o

Cl. 2^o

Cor. 1^o

Cor. 2^o *p*

Tb.

Tp.

V. 1^o *tire.* *p* *cresc.* *fp* *fp*

V. 2^o *cresc.* *fp* *fp*

Viola *cresc.* *fp* *fp*

Vc. B. *cresc.* *fp* *fp*

532

[illegible]

2 Adagio. ♩ = 132.

Fl.

Ob.

Cl.

Fg.

Cor. 1

Cor. 2

V.1

V.2

Vla

Vc. B.

pp

ff

dimin.

I

Fl. 1: *p* cresc. *ff*

Ob.: *p* cresc. *ff*

Cl.: *p* cresc. *ff*

Fg.: *p* cresc. *ff*

Cor. 1: *p* cresc. *ff*

Cor. 2: *p* cresc. *ff*

V.1: *p* cresc. *f* *ff* dimin.

V.2: *p* cresc. *f* *ff* dimin.

Vi: *p* cresc. *f* *ff* dimin.

Vc. B.: *p* cresc. *f* *ff* dimin.

Fl. 1: *p* cresc. *ff*

Ob.: *p* cresc. *ff*

Cl.: *p* cresc. *ff*

Fg.: *p* cresc. *ff*

Cor. 1: *p* cresc. *ff*

Cor. 2: *p* cresc. *ff*

Tr.: *mf* *ff*

Tb.: *mf* *ff*

V.1: *p* cresc. *ff* *pp*

V.2: *p* cresc. *ff* *pp*

Vi: *p* cresc. *ff* *pp*

Vc. B.: *p* cresc. *ff* *pp*

I

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Cor. 1^a *p*

Cor. 2^a *p*

V1^a *pizz.*

V2^a *pizz.*

V1^a *pizz.*

Vc. B. *pizz.*

Fl.

Ob.

Cl. *p*

Fg. *p*

Clr. 1^a

Clr. 2^a

Cor. 1^a

Cor. 2^a

Tb.

Tp.

V1^a *tr*

V2^a

V1^a

Vc. B. *pp*

FL. *fz* *dimin.* *p*

Ob. *fz* *dimin.* *p*

Cl. *fz* *dimin.* *p*

Fg. *fz* *dimin.* *p*

Cor. 1^a

Cor. 2^a *fz* *dimin.* *dimin.* *pp*

Vl. *pp* *arco.*

V. 2^a *pp* *arco.*

Vl. *f* *p* *pp* *arco.*

Vc. B. *f* *p*

a due.

FL. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *pp* *cresc.*

Fg. *p* *cresc.*

Clr. 1^a *Solo.* *cresc.*

Clr. 2^a

Cor. 1^a

Cor. 2^a *pp* *cresc.*

Tb.

Tp. *tr* *pp* *cresc.*

Vl. *cresc.* *pp* *cresc.*

V. 2^a *cresc.* *pp* *cresc.*

Vl. *cresc.* *pp* *cresc.*

Vc. B. *cresc.* *p* *cresc.*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Fg. *ff* *p*

Cor. 1? *ff*

Cor. 2? *ff*

V.1. *ff* *dimin.* *pizz.*

V.2. *ff* *dimin.* *pizz.*

Vi. *ff* *dimin.* *pizz.*

Vc. B. *ff* *dimin.* *pizz.*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cor. 1? *ff*

Cor. 2? *ff*

Th. *ff*

Tp. *ff* *tr* *pp* *tr* *pp* *tr* *pp*

V.1. *ff* *pp*

V.2. *ff* *pp*

Vi. *ff* *pp*

Vc. B. *ff* *pp*

532

